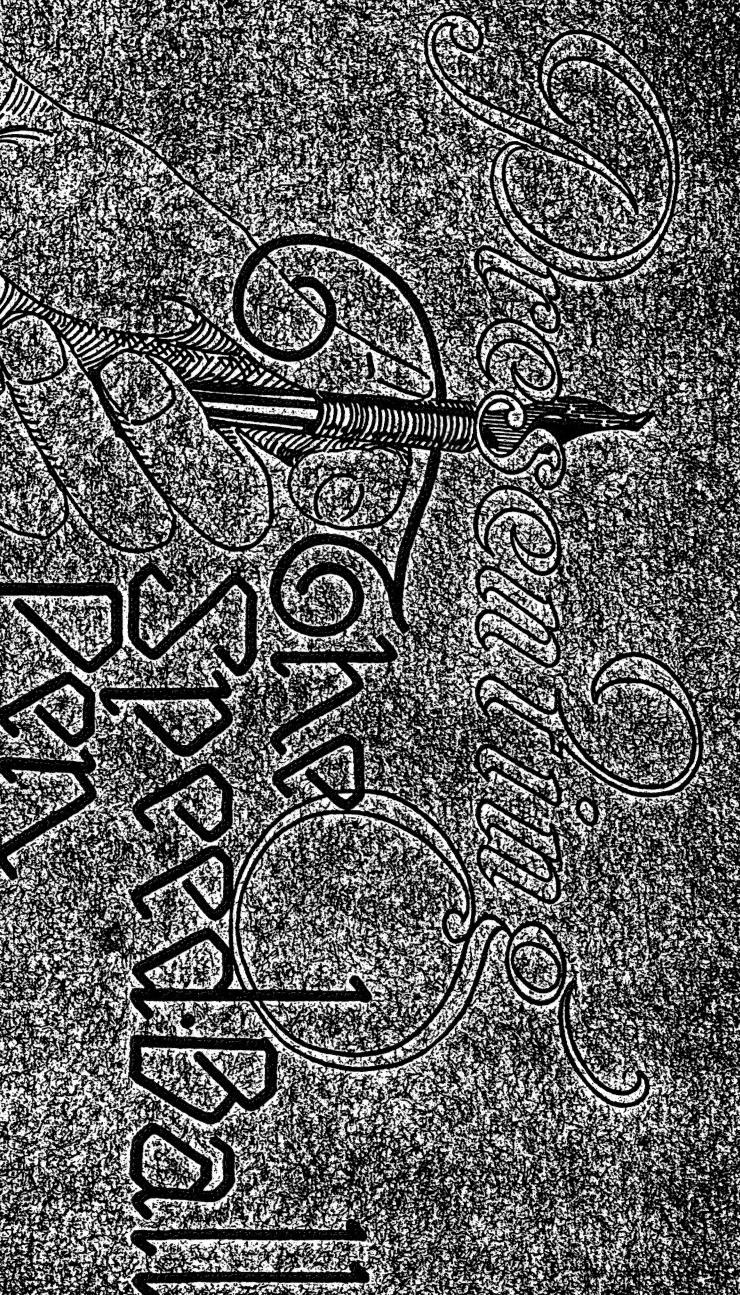


ca. 1900



Alphabets, drawings
and designs in many
kinds of lettering

Concord & George Seattle Wash

ESTERBROOK STEEL PEN MFG CO.

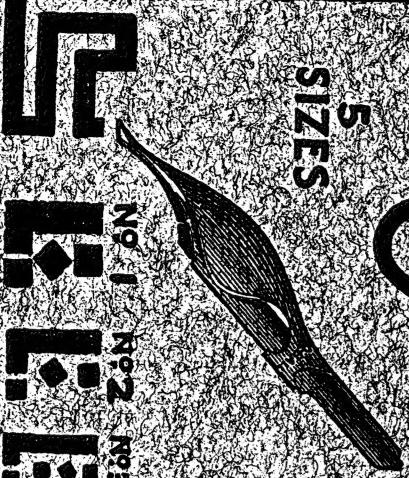
may be on one or two —
may be on every —
must know, or will learn *This*.

- the more work you can do,
- the better you can do it,
- the quicker you can do it,

the greater will be your compensation.

TRY THE *Speed-Cap* BROAD-STROKE LETTERING PENS!

This *Speed-Cap* of Modern Lettercraft was devised, designed and is made wholly and strictly from the letterer's standpoint. Every part, every feature, is just for this purpose. To enable you to do more lettering in less time, and to do it *better*, with less effort, than with any other pen or device in the world. We want you to get acquainted with this pen — learn its many superior working qualities — Your personal interests demand it.



5
SIZES

No. 1 No. 2 No. 3 No. 4 No. 5





The original size 10x14 first spattered with air brush, then stencil and lettered with "Speed Ball" pens No. 2 and 3, white outlined with a brush.

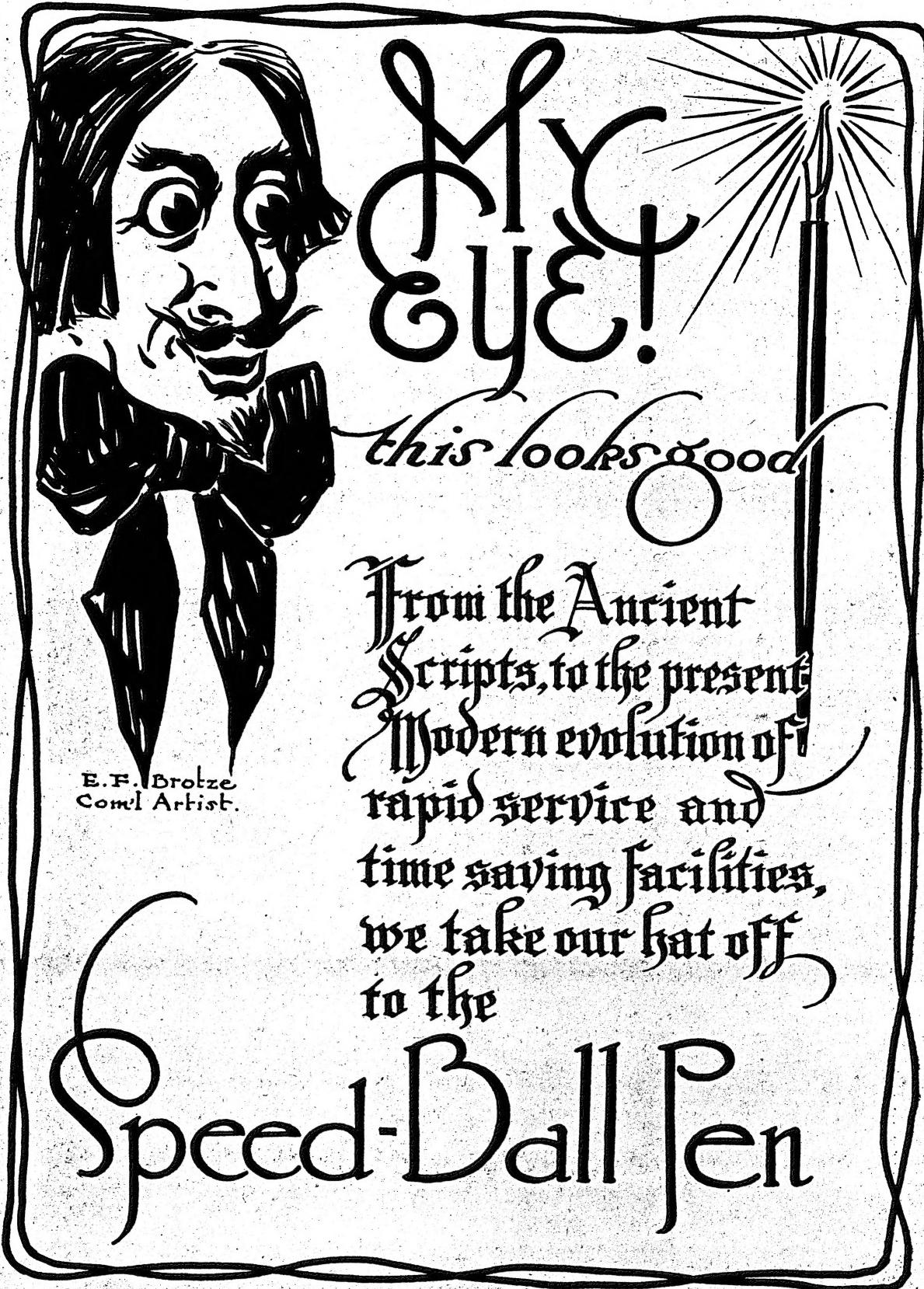
Standard Alphabets

a b c d e f g h i j k l m
n o p q r s t u v w x y z

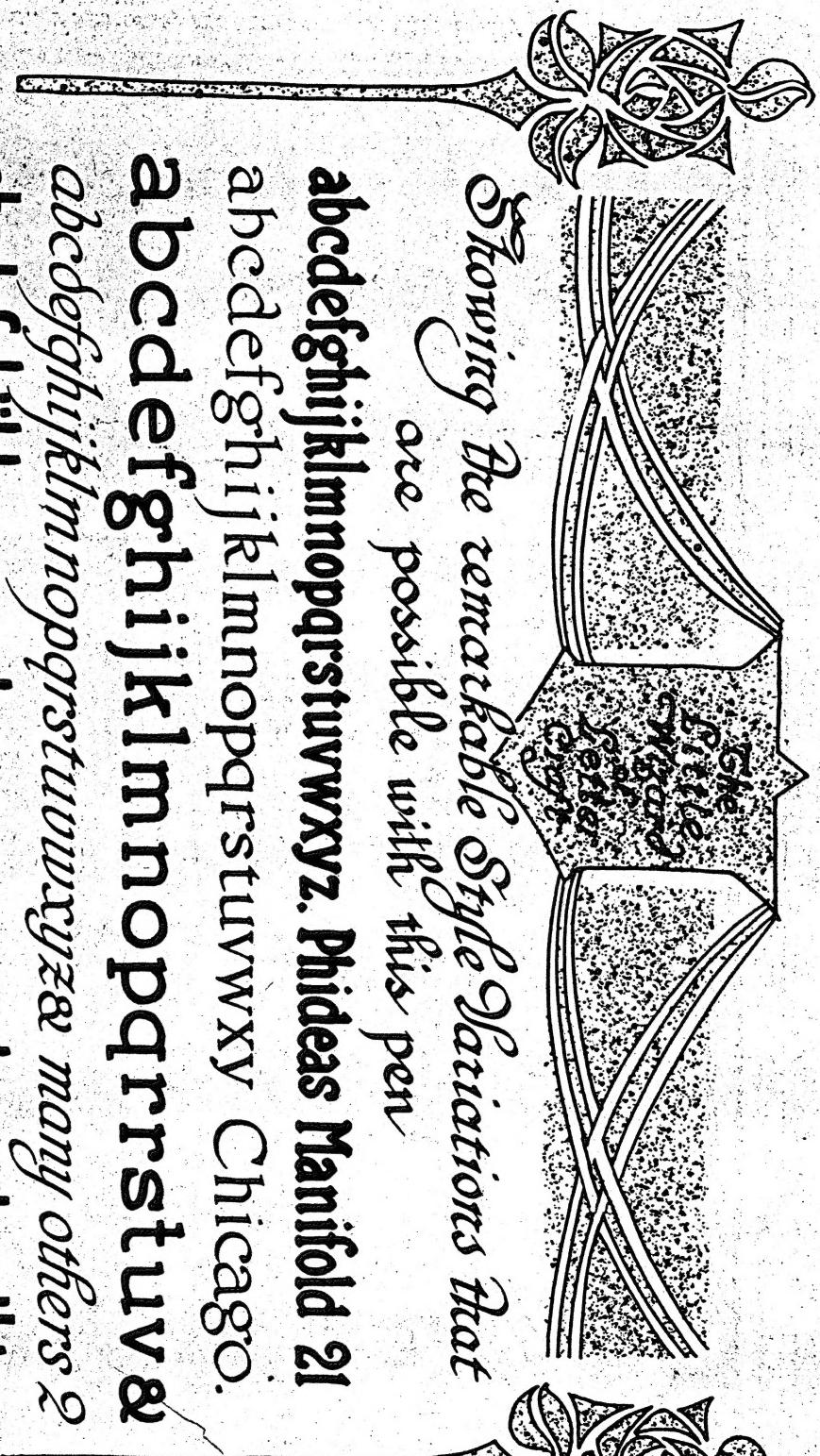
A B C D E F G H I J K L
M N O P Q R S T U V W X
Y . 1 2 3 4 5 6 7 8 9 0 . Z

Made by one-stroke method
Original-size 10 x 14 Time 7_{min} 16_{sec}.

10x14 original, spatter border first and broken pen lines run diagonally, lettered with pens No. 3 and 4, in 7 minutes,
16 seconds.



Sketch and lettering by E. F. Brotze, art engraving Seattle Daily Times, using "Speed Ball" pens for the first time.



*Showing the remarkable Style Variations that
are possible with this pen*

a b c d e f g h i j k l m n o p q r s t u v w x y z. Phideas Manifold 21
a b c d e f g h i j k l m n o p q r s t u v w x y Chicago.

a b c d e f g h i j k l m n o p q r r s t u v &
a b c d e f g h i j k l m n o p q r s t u v w x y z & many others

a b c d e f g h i j k l m n o p q r s t u v w x y z - condensed Gothic

a b c d e f g h i j k l m n o p q r s t u v w x y z & the speed is surprising &

*All lettering on this plate done with same pen
using the flat lettering shoe or one side for the heavy types; and turning the
same pen over "On its Back" will produce these other popular styles.*

Original 14x18, spatter decoration outlined. Lettering all done with pen No. 3, used both on front and back, showing the remarkable range of styles possible with the "Speed Ball."

Original with white
ink on black cardboard

a b c d e f g h i j k l m n -

o p q r s t u v w x y z &

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &

One Stroke lettering - Reduced 4 times.



Original 10x14 air brush spatter back ground, decorative line border, pen No. 4,
lettered in $4\frac{1}{2}$ minutes.

BLOCK LETTERS.

A B C D E F G H I J K L

M N O P Q R S T U V W X Y

PLAIN GOTHIc

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z.

Original 10x14 stipple paper border, showing block and Egyptian styles with No. 2 and 3 pens. Note square finish strokes. Pen held at right angles with paper, pointing straight at top of sheet.

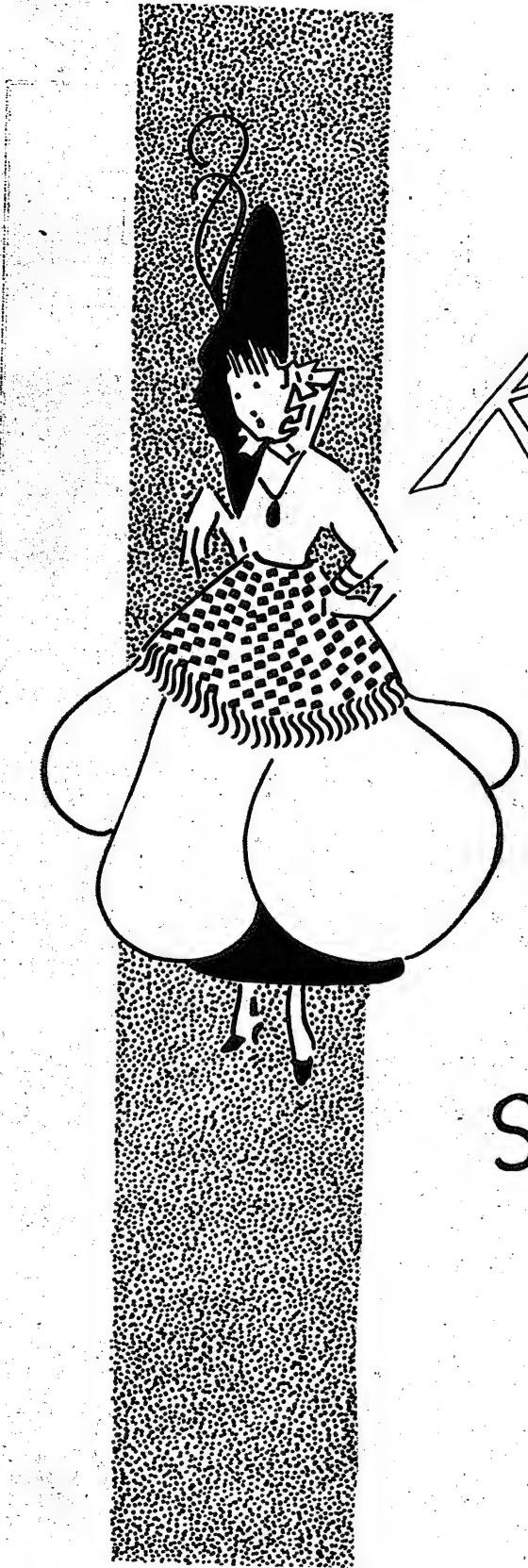
A Crafty Adaptation of Old English

Speed-ball

a b c d e f g h i j k l m n open work
n o p q r s t u v w x y z

A B C D E F G H I J K L M O P Q
R S T U V W X Y Z &

This rough, quick, bold-face style is suitable
for
Ornamental Headings.



Sketches
for
Womens
Wearing
Apparel
are full
of
snap

*When made
with a*

SPEED - BALL

*Its a bear
for rush
work*

Jenkins

Sketch and lettering size 8x14 by Jenkins. In drawings for reproduction the "Speed Ball" will improve your efficiency and speed 100 per cent. The broad bold lines hold up better in the engraving.

Speed-ball Text:

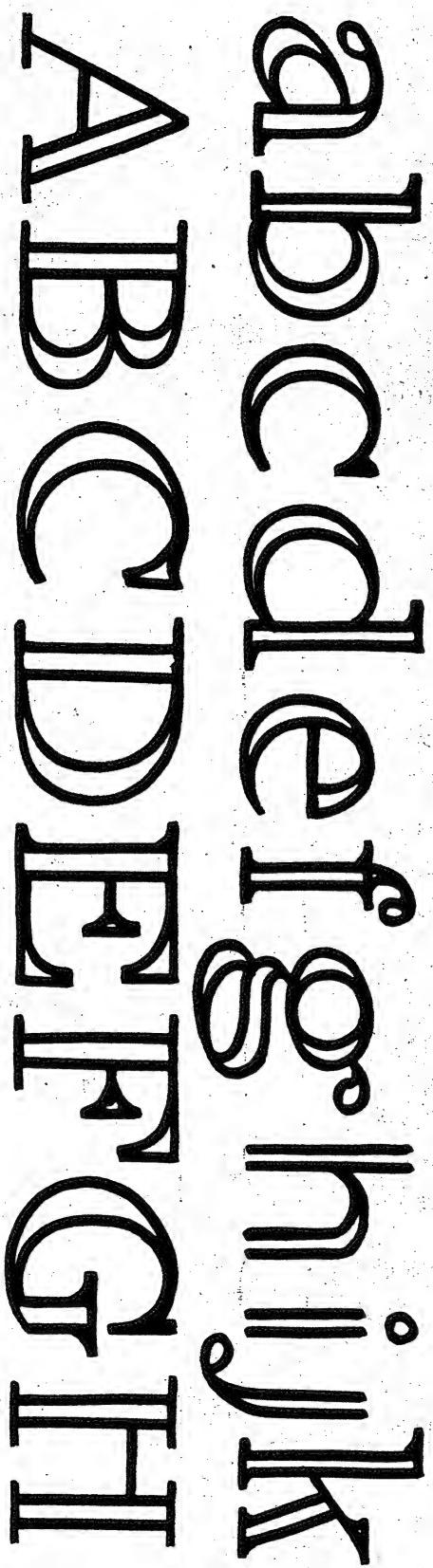
a b c d e f g h i j k l m n o p q r
s t u v w x y z

•••&•••

A B C D E F G H I K J L M
N O P Q R S T U V W X Y Z.

A quick plain text, each principle finished in one stroke. The pen held pointing to upper left hand corner of paper produces diamond shape dot, or sharp pointed stroke.

Building Up Letters
with the speed-ball lettering pen
is 3 to 5 times faster and easier than with a brush or any other device.



absolutely free-hand work, no ruler used -
every stroke counts as a finished part.

Size of original 10 x 14 inches made with No 2 pen.

Original 10x14, showing constructive possibilities of the broad even stroke in building up or outlining square spur
series of alphabets.

a b c d e f g h i j k l m
n o p q r s t u v w x y

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

S I N G L E S T R O K E S P U R S

The Main Body strokes made with № 2 "Speed ball". The sharp spur finish added with *Same Pen* turned over on its back...
using hair-line point of broad, flat lettering shoe. "2 in 1".

Original on 10x14 card, spurred Egyptian made with No. 2 pen, spurs added with reverse point of same pen (pen turned over on its back).

For Preparing

HAND-LETTERED

Display Headings - Advertising - etc.

The broad, even stroke of this pen is so accurate, so sure and so rapid, and admits of so many different styles, that it has met with universal commendation by all who have given it a trial.

London

Original 10x14 same border as No. 2 check effect added with square dots of No. 1 pen in black and white, very fast construction of letter in one stroke and outline, methods.

Rapid-Broad Show-Card Italic

abcdefghijklmnopqrstuvwxyz

1234567890.00 Z&

A B C D E F G H I J K L M N
O P Q R S T U V W Y Z & Co.

You can do good lettering faster with the
Speed Ball than any device, pen or brush.

Quarter card original, air brush stipple back ground, rapid show card Italics No. 2 round point "Speed Ball," lettered in $3\frac{1}{4}$ minutes.



The
Speed-ball pen
*in the various sizes
will meet almost every
requirement of the*
**Professional Letterer,
COMMERCIAL ARTIST
and
Sho-Card Man**
and for quick work
of the
One Stroke Variety
it
**Surpasses any
pen or lettering
device in the world.**

Quarter card simple decorative panel, stipple paper back ground, rapid "Speed Ball"
lettering pens No. 3 and 4.

A B C D E F G H I J K L M
N O P Q R S T U V W Y Z
a b c d e f g h i j k l m n o p
q r s t u v w x y z &

SHOWING FREE-HAND
2-STROKE CONSTRUCTION

Original 15x21 inches, No. 2 pen showing 2 strokes joined on heavy portion of letters, air brush stipple back ground through stencil border, white strokes running through outlined with No. 5 pen.

Condensed lower case

a b c d e f g h i j m n o p q r s t u v w

x y z - single stroke work

A B C D E F G H I J K L M N O P

Q R S T U & V W X Y Z

Original 1 3/4x2 1/2, black card mounted on stipple decorative border stunt, lettered with No. 1 pen in white ink.

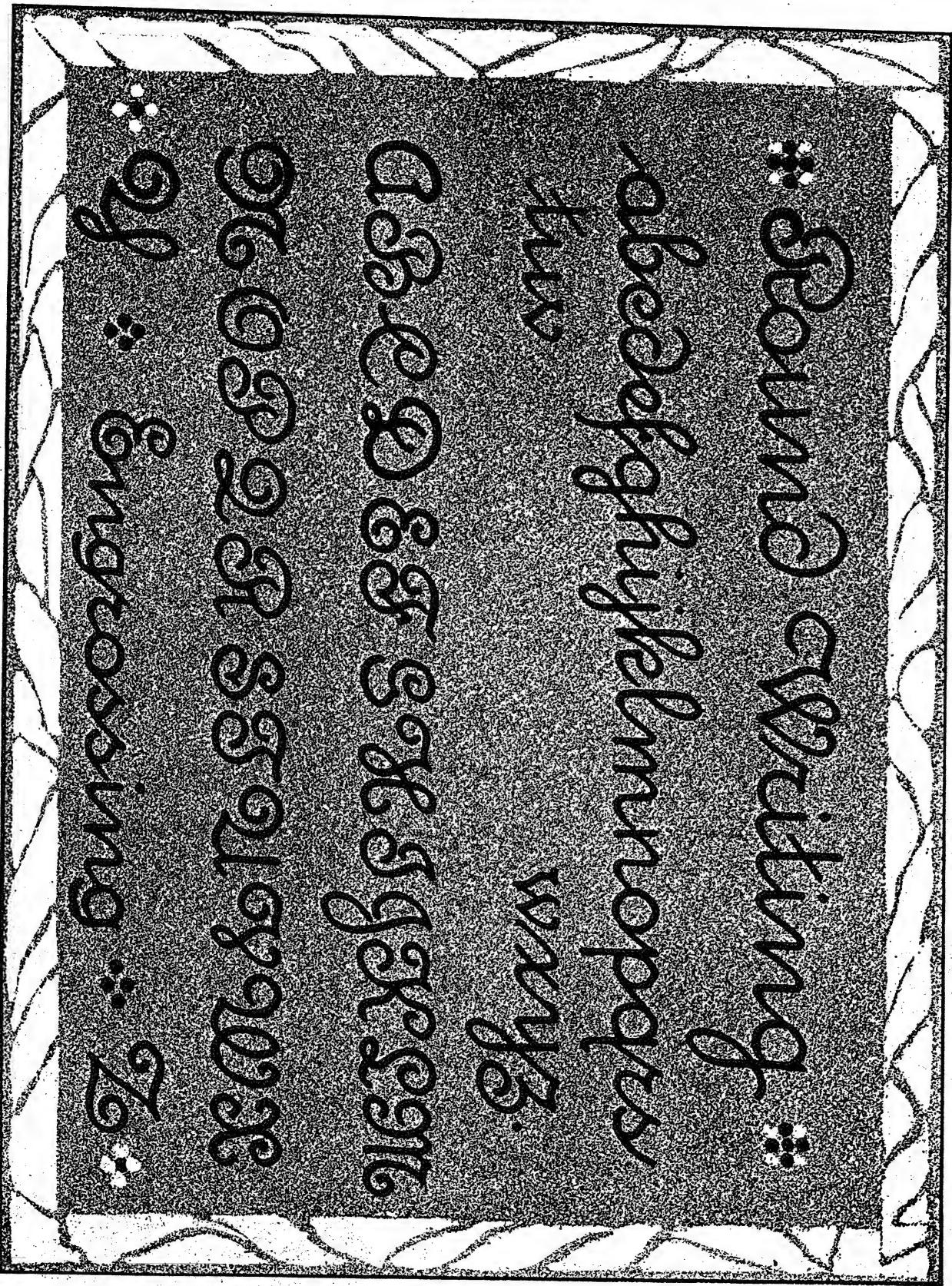
"THE ACE OF SPEED"

a b c d e f g h i j k l m y
n o p q r s t u v w x z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

the above alphabet, upper and lower case complete
was made in four minutes and ten seconds with
speed-ball pen n° 2. - a typical product of this;

"The Age of Speed"



Original size 10x14, air brush stipple, white border decoration inset with brush. No. 3 "Speed Ball" adaptation of the German Rundschrift style.

The Ever Popular Type "Franklin Faces"

THE SATURDAY Evening Post

Showing the letters outlined in one stroke complete, no patching up, or trimming. every mark, dot or stroke you make with this pen is of uniform thickness, going in any direction, up, down or sideways, oval or circle. *Note Border made without ruler.*

GORDON

Original Card, 14x20. If you ever tried to make a quick skeleton or outline letter with an ordinary pen, or brush, you will appreciate the ease with which this class of work can be done with a small "Speed Ball" pen. The small lettering on the above card shows outline construction to be filled in with one stroke.

The marking point of the "speed-ball" pen is a perfectly square, flat shoe and when held at right angles with the paper it produces a square dot. "THUS" ■■■■■■■■■■ and when stroke is continued, *in any direction*, it is of even thickness throughout, the flow of ink or color being *Automatically Controlled*. This position of the pen is maintained in constructing letters of the Block Series

"THUS" **lllE abcd single-Stroke**

Again- by holding the point of the marking shoe in the proper angle with the paper, the square shoe produces a diamond shaped dot- "THUS" ••••• - - - - ••••• which continued as a stroke- in any direction, forms the principles and foundation of an entirely different series of modern alphabets

"THUS" **lllE abcd·Havana 21**

Original with white ink on 15x21 black card showing the difference in characters obtained with same pen held at different angles while lettering.

Rapid Shorthand Card Style

a b c d e f g h i j k l m

n o p q r s t u v w x y z

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

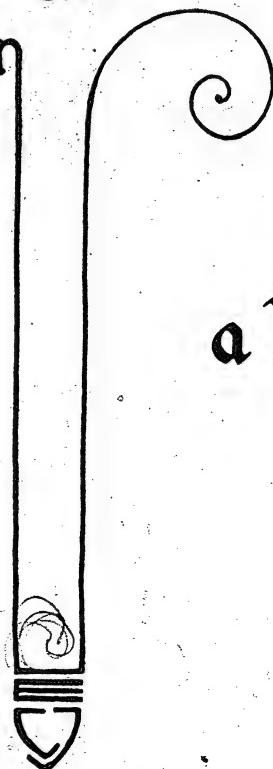
1 2 3 4 5 6 7 8 9 0 \$

A bold face type of rapid single stroke construction, most suitable for quick show card lettering, this is a familiar, readable alphabet; can be made with any size "Speed Ball" pen on cards up to the full sheet size. Original on 10x14 No. 3 pen.

ruly

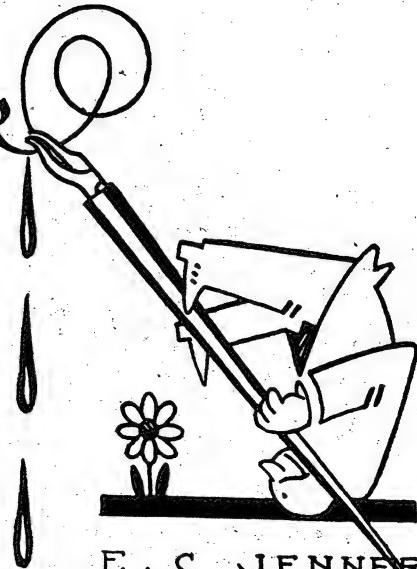
A WONDERFUL PEN

the stunts
one can do
with it are
legion



T H E
S P E E D
B A L L

a b c d e



E. C. JENNER
ADVERTISING ILLUSTRATOR

A characteristic sketch by E. C. Jenner, the popular Western cartoonist and commercial illustrator.

Outline Lettering
made easily and rapidly with this wonderful pen
aabbccddeeffggh*i*jkklll

mnnnooppqqrrssstuvwxyz

A B C D E F G H I J K L M N O P Q
R S T U V 1 2 3 4 5 6 7 8 9 . W X Y Z

Showing One-stroke, FREEHAND outline and construction of a rapidly-executed, modified Roman Letter. NOTE the even thickness, square finish and graceful curves of each line throughout, made in any direction without trimming up, retouching or changing position of pen-point or hand. Any alphabet with which a person is familiar, can be made from three to five times as fast as with the ordinary lettering pens, tools or devices.

A careful analysis of the above constructive elements of modern rapid lettering demonstrates the time saving possibilities of this pen, every stroke counts, thickening up strokes and patching is practically eliminated.

LETTERCRAFT

ANCIENT & MODERN

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z &

Any one who can sketch in a letter with a pencil can operate a "speed-ball" pen - it works as easily as a pencil, going in any direction, up, down, sideways, oval or circle, every stroke is a completed principle.

The style variations made possible with the Little Wizard of Lettercraft is only limited by the capabilities of the individual operator. Type faces and characters heretofore considered impractical on account of the time consumed in the making, may be imitated at top speed and finished up almost as easily as sketched with a pencil.

Juggling Letters



Mc Nullity and Wolfe
Commercial Artists

is a wonderfully,
easy Stunt with —

SPEED-BALL
P · E · N · S

that's what we do
in the Art Dept. of the

**ELECTRIC ENGRAVING
COMPANY**

in fact the Speed
Ball plays an im-
portant part in every
job we draw

Commercial artists will find this pen the time saving tool of the century, it cuts down working time and eases up the laborious effort in building up weak lines filling in letters or outlining bold face types. Head lines first lettered with "Speed Ball" pens No. 1 and No. 4, then stippled with tooth brush spatter or atomizer; lastly, outlined with pen No. 5.

For Legible

Theatrical Slides

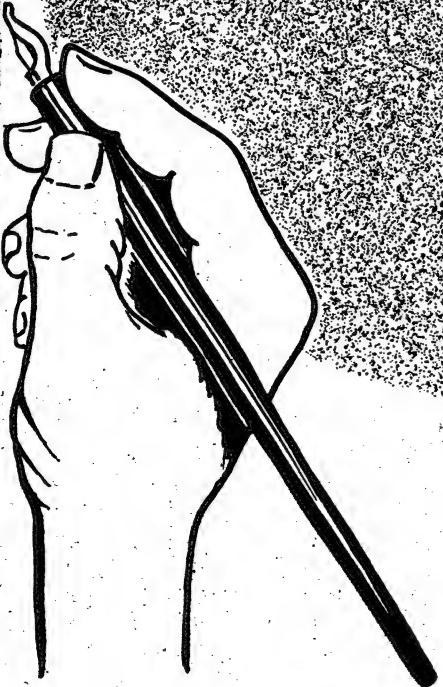
of artistic commercial value

You can cut your
labor in half and
your time in the

with the

"Speed Ball Pen"

The ink feed is
continuous
without ordinary
drip pens from



See next page for instruction in making theatrical and advertising lantern slides. Correct position of holding pen.

We Guarantee

- that any article purchased from us will satisfy you perfectly; that it will give the service you have a right to expect; that it represents full value for the price you pay. If you are dissatisfied we expect you to return it at our expense. We will then exchange it for what you want, or refund your money.

Sears Roebuck & Co.

Bold face lettering will prove the best for making lantern slides. Compare these two plates—both styles may be made with the "Speed Ball" reversible pens.

We Guarantee

that any article purchased from us will satisfy you perfectly; that it will give the service you have a right to expect; that it represents full value for the price you pay. If you are dissatisfied we expect you to return it at our expense. We will then exchange it for what you want, or refund your money.

Sears, Roebuck & Co.

THEATRICAL SLIDES.

Letterers can easily add a profitable side line to their regular business by making theatrical slides.

Any camera that will hold a $3\frac{1}{4} \times 4$ plate will answer the purpose. The original copy usually is lettered on a 11×14 (or proportionately larger) card. Lettering should be of a good bold face character allowing a good margin avoiding hair lines, which will "fill up" in developing to a black and white.

Use a jet black ink on smooth litho, coated white card or a thoroughly opaque white ink or paint on black card; preferably 6 ply smooth railroad board which has a better working surface than ordinary show card board. Make your exposure on a slow "standard slide" which is twice as slow as the ordinary slide. Develop in contrasty Hydrochinon developer, if exposure is correct this will give you a clear, sharp, contrasty negative, which if containing lettering only becomes the slide.

After it is thoroughly dried, cover the gelatine side with another thin piece of plain glass to prevent scratching during handling, bind together with gummed binding strips. If colored slides are wanted, use regular transparent slide colors with soft camel hair brush on gelatine side of slide before binding together.

If the job calls for a picture or photo in connection with the lettering, you will have to make a print from the negative on the slide, in subdued light, develope as before and bind.

Quick slides for rush jobs can be lettered directly on the blank glass $3\frac{1}{4} \times 4$. We recommend the smallest size "Speed Ball" pen, using specially prepared "Speed Ball" ink, which will not spread from the pen on the glass and will not crack off from the heat of the machine.

Cartoons or line sketches can be traced quickly and correctly by placing glass over drawing.

Its the opportunity of your life!



Grab It!

The
Speed-ball

Is your friend the minute you pick it up.
it takes to "Lettering" like a Duck to-
water; the stunts one can do with it are
wonderful, it will work on its back and
produce "Clever Combinations" that
are attractive for "Show Card Signs."

Laud Hamilton
Missoula Mont.

A reproduction of half sheet grey card lettered with "Speed
Ball" pens in white ink by that versatile
craftsman, Mr. Laud Hamilton.

Round-point "Speed-ball".

a b c d e f g h i j k l m

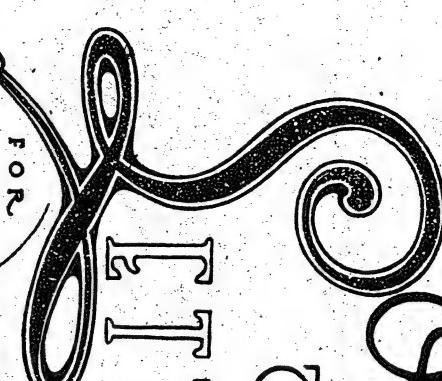
o p q r s t u v w x y z ...

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

The round shoe "Speed Ball" "quick letterer" will produce a round finished letter instead of a square end. This will be edition No. 2 of the famous "Speed Ball" letterers. Watch for announcement advertising its arrival on the market. This will be the big "meal ticket tool" for the card writer or trimmer on real rush work. It also has the double reservoir automatic ink feed for white or opaque colors.

The Broad Stroke "Speed-ball"

LETTERING PENS



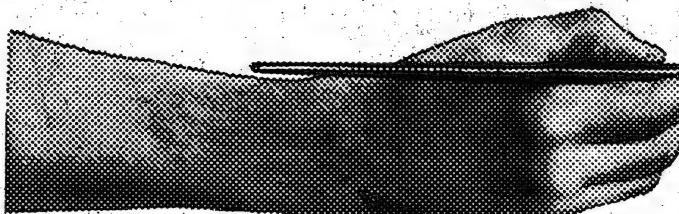
FOR

Showcard Writers.
Commercial Artists.
Draftsmen-Letterers.
"Little Wizard" of
Lettercraft is the
F.A.S.T.E.S.T.
and most easily
operated lettering
pen in the world.

Complete Set of 5 Sizes
including book of instructions.
Unique and modern alphabets
border designs-decorative
sketches-waterproof & ordinary
ink and color formulae etc

\$1.00

SINGLE PENS- ANY SIZE 10¢ each.



It's a wise and well spent dollar that purchases a set of "Speed Ball" pens and book. With very little practice the amateur letterer can become familiar with the construction of modern type faces, at a surprising rate of speed. The trimmer or decorator will increase his earning capacity. The professional show card writer can do three to five times the amount of work of superior quality in a given length of time. The commercial artist will find this pen the greatest help in bold line sketches. Lettering captions, titles, headings, etc. The draftsman can letter maps, plans, and tracings, etc., three times as fast as with an ordinary or ruling pen.

"Speed-ball" BROAD STROKE Lettering Pens

The different style characters produced by holding pen in 2 different positions.

Position № 1

Hold pen at right-angle pointing squarely at top of page, the point or flat marking shoe will produce a square dot. "THUS"  which continued as a stroke forms any letter of the Block or plain Gothic Series.

Turn same pen over on its back it produces all the Roman Series or Old English Characters.

Position № 2

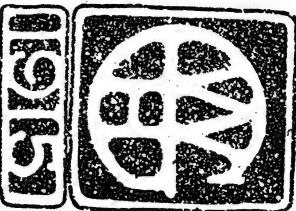
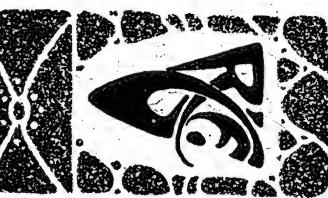
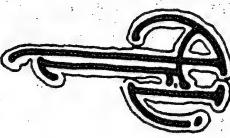
Hold the pen pointing at upper left hand corner of page, the flat marking shoe will produce a diamond shape dot.... "Thus"  which continued as a stroke forms any letter of the Bold face Roman Series

This is practically a double purpose pen. "2-in-1" The Front for Heavy Face The back for Hairline Types

The original of this plate lettered on 22x28 card with "Speed Ball" No. 1 and 2, the hands illustrating positions 1 and 2 were held in position as shown herewith and the whole photographed together to reduce to this 5x7 cut.

ROYCROFT DISPLAY

abcdefghijklmnopqrstuvwxyz & nm the.
ABCDEFGHIJKLMNPQRSTUVWXYZ



Jensen Bold Condensed

abcdefghijklmnopqrstuvwxyz

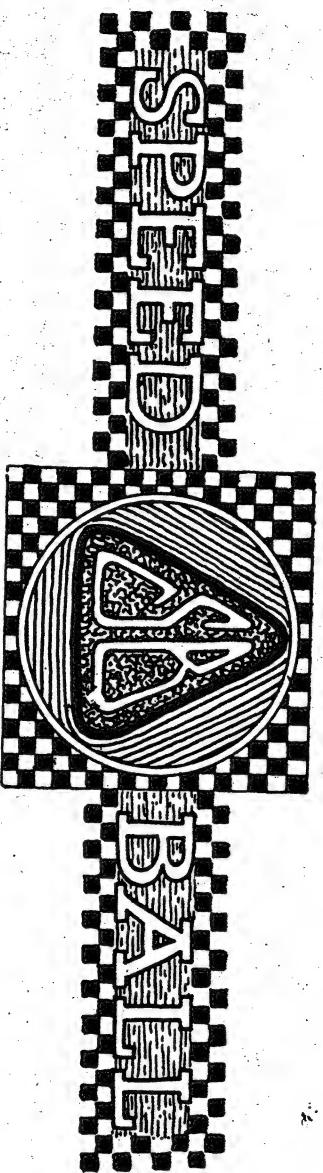
ABCDEFGHIJKLMNPQRSTUVWXYZ

Original size 10x14, showing modern standard alphabets, slightly modified, built up with the small size "Speed Ball" pen. The decorative monograms may be first lightly sketched in with a pencil, then inked up with bold broad strokes, much more effectively and quickly than with an ordinary fine pen.

abcdefghijklmnopqrstuvwxyz&

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z & blocks
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Co.



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z gothic

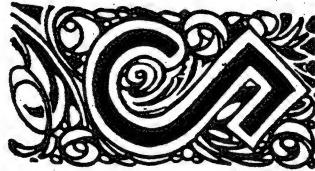
a b c d e f g h i j k l m n o p q r s t u v w x y z Engraving
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &

Reduced from 10x14 drawing with "Speed Ball" pen No. 5. Check effect in decoration done with one square dot of pen No. 1. Top alphabet is made with double stroke of small pen on heavy parts of letters and single stroke on fine lines.

Unique & Eccentric Alphabets

a b c d e f g h i j k l m n o p q r s t u v w x y z and

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &



a b c d e f g h i j k l m n o p q r s t u v w x y z Gordon Text

A B C D E F G H I J K L M N O P Q R S C U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z &

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z .

Decorative and semi-decorative alphabets of unique character made by the single stroke method at a surprising rate of speed. Any size up to 2 inches in height with the largest sizes of "Speed Ball" pens.

One
Thousand
Suggestions
for
Wedding
Gifts.

New
Effects
for
Autumn

25¢

Newspaper
Headings, &
Advertising Cuts.
in a big hurry.

Special
Price
\$3.00
to
order

Suit
Former
Price
\$35.00

NOW \$18.50

Price Tickets
made with
ONE STROKE,
of the
Speed-ball Pen.

Woolen
Underwear
\$2.00

Genuine
Diamonds.

Cravette
\$25.00

Double Stroke

F I C U R E S

W I T H
The Speed-ball

12345

"Speed-Ball" refers to the "Name" of the Pen –
there is no "Ball" point. it is unlike any tool offered for
sale any where. Contrived and perfected by Hugh Gordon
and Ross F. George. June 15-1913. to Sept. 1. 1914

The modern show card writer, must of necessity, be able to turn out large quantities of work in a limited time. The
"Speed Ball" pens will enable the ordinary workman to produce high grade work at top speed. It's all in the pen. Cuts
your time in two and your labor in half.

THE GROWING DEMAND FOR GOOD LETTERING.

The finest quality of lettering which is used for advertising purposes is the kind in which there is the most money for the advertiser, also for the one who produces such work. This growing demand for a better grade of lettering is due to the fact that the public has at last awakened to the educational value of good work. Now to do good work one must have the correct tools.

That the demand for high grade work will continue to increase is a recognized fact; for the constant development of the esthetic sense in our educational institutions is bound to produce notable and lasting results.

While we may not have passed completely through an era of cheapness. There is less desire for the cheap article than there was a few years ago, that is, if the lowness of the price is at the sacrifice of elegance, worth and good taste.

In the beginning of things; our prehistoric ancestors used elementary sounds to convey thought. The next evolution produced signs representing elementary sounds. Historically the Greek Hyroglyphs are the source of all existing alphabets.

Without entering into various theories it may be stated that the Roman letters derived their birth from this source, and in their various modifications remain with us today. In other words they form the basic principle of most; if not all our modern alphabets.

Returning to the beginning: we take up the manner in which these characters were produced. It goes without saying that the tools used were marked by extreme simplicity; the first marking tool of the lettercrafters is supposed to be the reed; which has been traced back as far as the 15th century, B. C. The quill superceded the reed in the 8th century and has been used from that period up to modern times in which the pen of steel enters the field. Spencer, the originator of our present system of Spencerian script, used a quill sometimes in preference to the steel pen and right here I want to say "that the professional penman of today" with the latest edition of steel pens has to show extraordinary class to produce as clever a copy as "father Spencer" could knock out with a quill pen, fashioned to his particular fancy and requirements with a knife. Note: Hence the name, "Pen knife."

Hand craft lettering, one of the oldest of the applied arts fell into general disuse with the advent of printed letters in the 15th century. This art was later revived in preparing designs for ornate book plates, titles, etc., and in the engrossing of one copy jobs such as charters, certificates, memorials, diplomas, etc., which work was usually done on parchment or papyrus.

Some of the most beautiful and costly examples of lettering and illuminating known to the art were produced by hand; with nothing further in the way of tools than various shaped quills and brushes of hair or bristle in the ornamentations thereof. The characters used were mostly of the text variety; which we have with us today in the various adaptations of old English and German texts, Italian and French scripts, and the Spanish bastarde styles.

These are all very beautiful in an ornamental way; but have fallen into general disuse in the present day with the exception of certain modern derivations of Roman and Egyptian types which bear but slight resemblance to the originals aside from the basic principles.

Most of our modern and universally familiar newspapers and book types are of a character that is extremely difficult to copy by hand with any degree of speed using the ordinary pens and brushes which have heretofore been the only available tools, most of them have to be first outlined, then subsequently filled in, which method, must of necessity be an extremely slow and tedious process; and further, it requires extraordinary skill on the part of the workmen to produce even a fair imitation of these accepted styles. The fact has given rise to the theory that to be a good letterer or penman, one must be possessed of a natural aptitude or talent. As our forefathers would say "gifted," this fallacy probably accounts for the rather indifferent penmanship displayed by otherwise well educated people of the present generation, who have accepted this theory as an excuse, that unless "dame nature" had a finger in the pie; it was useless to try further than the first few feeble efforts and let it go at that.

Let it be understood that we do not belittle this natural talent idea; every day we are taking off hats to genius. It matters not what branch of the arts and crafts or other manifold accomplishments to which it applies, be he either naturally a "good shoveler or peddler of junk," he is entitled to just as much praise in his particular line as a Rembrandt or Beethoven in art or music, but, even in the absence of nature's sustaining influence it does not necessarily follow that the average human is forever barred out from these sacred precincts, the 20th century idea is to "butt right in" and try anything once, and if we can not accomplish our aims by one method to try another.

The chances are favorable that modern scientific methods, properly applied, will solve this problem of success.

Our prehistoric ancestors carved their thoughts symbolic, on stone, later some genius with a labor saving propensity made use of some liquid color pigment applied to the inner lining of a dried sheepskin or the bark of a tree, later converting some pulpy mass into papyrus which is with us today in the various forms of everything called paper, from society stationery to bank notes.

Regarding pens as tools of the craft, we may state that of all branches of the applied arts, the tools of hand letter-crafters have up to the present time profited least by the onward march of progress; today we are only two jumps ahead of our prehistoric ancestors. It is unnecessary to state that the art of modern hand lettering has derived its present popularity and commercial value with the advent of process engraving, which requires original design or copy in black, white and colors. This art, together with the increasing demand for hand lettered show cards as a direct sales message; has opened up a practically new field in lettercraft which offers remunerative employment to thousands of men and women. The chief requisite however, being "speed" in the execution of the most generally accepted familiar types of a thoroughly commercial character

minus the brain storm, curly cues of the "natural talent" genius. The demand for a commercial class of work has in turn called for some pen, tool or device that would successfully produce these characters at a degree of speed consistent with the rush of modern business methods.

Mechanical genius seems to have exhausted their resources in attempting to devise some tool that would successfully reproduce by hand, the modern type faces, most of these attempts have either been failures or near-failures.

It has been a long-felt want unsupplied that has prompted some of the lettercrafters themselves to enter into a series of experiments along this line regardless of the science of mechanics, resulting in producing an almost complete revolution in the construction of a pen that will produce with almost incredible rapidity; any of the antique or modern alphabets by the one stroke method, the bold heavy face types are produced by a square or round shape, flat-plane comb shoe fed by an automatic feed ink retainer with an upper and lower reservoir, just sufficient ink or color being released from the upper and larger reservoir to keep the feed reservoir supplied with just enough fluid to complete each separate stroke, and no more, thereby preventing flooding. The alternate heavy and fine line series of alphabets can also be made by turning the same pen over on its back, using the reverse point of flat shoe in contact with paper. The whole device is no larger than an ordinary pen point, fits any medium size holder, loads by dipping, just like any ordinary pen, and contrary to most all other mechanical devices, it works successfully, and with ordinary care will last indefinitely. The speed with which this pen can be operated by either professional or amateur has suggested a name for itself, a chance remark, dropped by one of the first users, who happened to be a baseball fan as well as a letterer. "It's a Wiz", and certainly is a "speed ball", and so that is what it was and is. The "Speed Ball" pen, The Little Wizard of Lettercraft, and the manifold stunts it will perform is attested to by all who have tried it and all who have seen its work, of which herewith we present a few specimens. The various possibilities of this wonderful device compared with other lettering pens will not become apparent with the first trial. The following suggestions will be of importance. First: The selection of ink or color to be used to the best advantage.

Without the proper ink it is impossible to get the best results from any pen. Thin, watery, transparent inks are of no use at any time, neither will thick, gummy, sticky masses be productive of good results.

The various drawing inks either ordinary or waterproof are heavy fluids which are apt to flood or spread if the excess is not shaken out after dipping. The peculiar construction of the "Speed Ball" admits of using any finely ground show card colors, either black, white, tints, or colors, if treated in the following manner.

First the colors should be free from lumps and grit thoroughly stirred up and thinned to the proper consistency with mucilage or gum water. The addition of a few drops of alcohol will help the flowing quality, especially where rough surface blanks or mat boards are used, however, a good litho coated card will be found by far the best for any kind of pen work, a very good

black ink for pen work can be made by dissolving water soluble nigrosine dye in hot water, to which add a very small quantity of mucilage or gum water, and a few drops of alcohol; keep this well stirred and your ink troubles will be few. If the dye is not obtainable take a thin mixture of distemper lamp black, and add about $\frac{1}{4}$ part of letterine—this is also good dope. Bisell's black, thinned with water will produce excellent results. Remember, constant stirring and proper dilution is the secret of good results from any ink that contains body pigment, if colors of this nature are allowed to settle they become worthless. The water and mucilage remain on the top and produce thin streaky non-covering lines.

For pen white, take ordinary flake in distemper, add one-third Green Seal French Zinc, sufficient mucilage or gum water to prevent rubbing and finally, a few drops of alcohol, to cause it to flow freely; this mixture, kept well stirred up, will give better results than most prepared white inks.

A good white pen ink is made by mixing zinc oxid (Chinese white) ground very fine with mucilage of tragacanth and adding a few drops of carbolic acid to preserve it.

The ordinary natural position of the hand as in writing is the best. Use a combined forearm and finger movement; keep the flat part of the shoe evenly on surface, do not attempt to force a flow of ink by pressure. If the ink does not flow, it is too thick; if it flows too freely, it is too thin; if it does not cover thoroughly, it is not well stirred. A little judgment will regulate these matters.

India ink imitation (China ink): Mix finest lamp black, purified by washing with a weak solution of caustic soda and a little alcohol with a solution of ten parts brown shellac and three part borax dissolved in boiling water, adding ten parts nitro-grosine black; strain thoroughly.

Many letterers will condemn a brush or pen off hand; not realizing that the ink or color must *positively be right* and in the very best of condition to get good results, personally I have noticed in using pigment colorings, in any pen or brush, that the dope will evaporate, settle and thicken in a few hours, sufficiently to change the character of the work or the handling of the pen. The cause is easily remedied if the foregoing suggestions be adopted. Never wipe any pen with a cloth, that spells disaster to the pen. It should be rinsed out like a brush in a dish of water kept conveniently handy, and if it is set aside and the color allowed to harden and cake up in the point or heel, use an old tooth brush dipped in water to clean it out.

With ordinary care a "Speed Ball" pen can be used for months, but it is not a shovel, so do not dig it into the surface. That is unnecessary, it will ruin the pen and produce an inferior ragged quality of work.

GORDON & GEORGE,

Patentees of the "Speed Ball" Pen.

H—if you make the
Heading"
smaller—

and the sales story much
smaller than the heading—
the heading will then appear

BIG ENOUGH.

*Therefore
by contrast*

Your work will show
more class and also
have a "**Kick**" in it.

H—if you make the
Heading
smaller—

and the sales story much
smaller than the heading—
the heading will then appear

BIG ENOUGH.

*Therefore—
by contrast*

your work will show
more class and also
have a "**Kick**" in it.

Original size 15x22, suggestions in the composition of a body of reading matter.
Top section lettered with bold face strokes of large "Speed Ball" using square, flat side
of pen. Lower section lettered with same pens reversed.

PLATE "A" Method of using Style "A" Square point Speedball in making letters of the alternate thick and thin stroke variety such as Italics, Roman Letters, Old English - Roundhand and many others.

Turn the pen over on its back,
and letter with the sharp
point of the square bill.

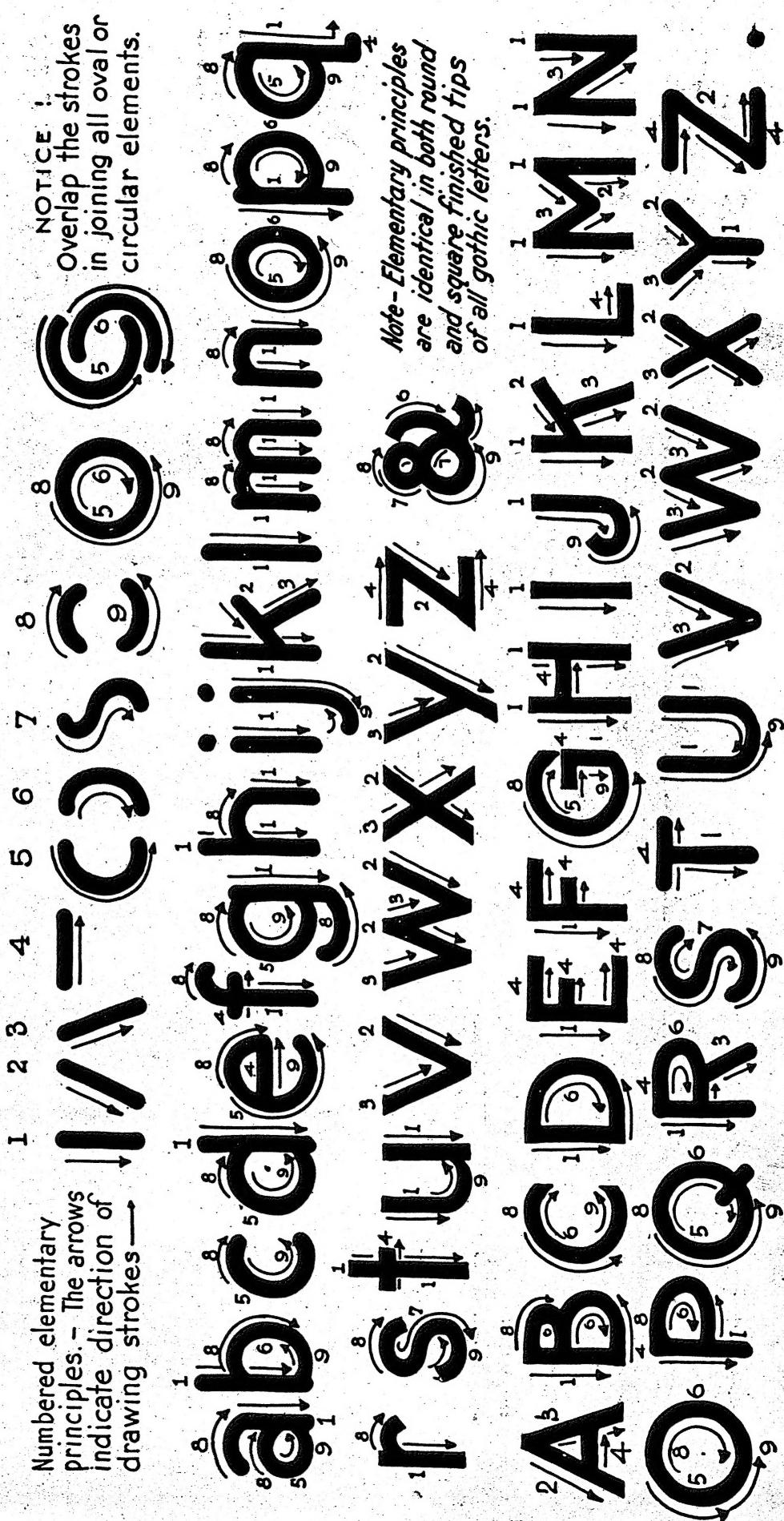


PLATE "B" - in making heavy face letters of the Gothic type - it is necessary that the bill of the pen should slide evenly over the paper perfectly FLAT and not on its sides or tip. Do not contract the fingers. in forming the letters- Use a free muscular movement.



Construction of Single Stroke Gothic letters by a simple combination of numbered elementary principles, also the regular order and proper direction of these strokes.

Numbered elementary principles. - The arrows indicate direction of drawing strokes →



Construction of Single Stroke Roman letters Finished, with sharp spurs and unfinished.

This series of alphabets consist of letters made with alternate thick and thin lines which are produced automatically with "Stylest" Speedball pens, using the "sharp point" of the square bill. ie. "Turn pen over on its back." Plate "A"

Elementary Principles

